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COVER STORY

This month's cover was painted especially for Dance Digest by artist, Helen Kunic. Other paintings which have appeared on Dance Digest covers may be seen on the Oct. and Dec. 1960 issues as well as on the Jan. 1961 cover.

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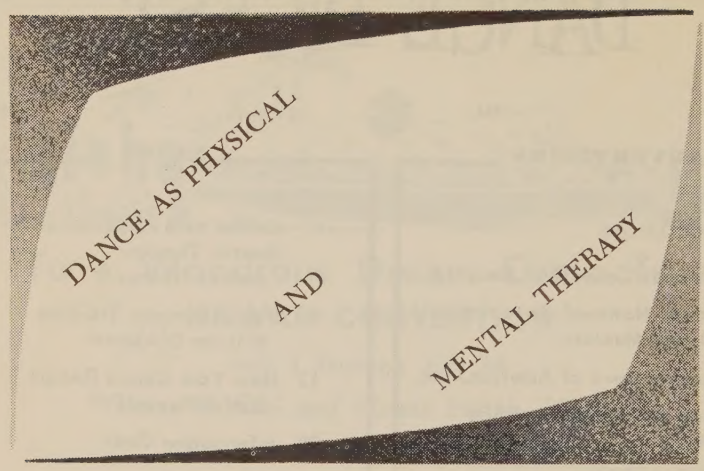

by Aubrey Haines

Dance plays an ever increasing part in our daily lives. To different people Dance means different things: Fun, relaxation, exercise, entertainment, ad infinitum.
But to the mentally handicapped Dance has a very special meaning, for them it is often the start of a new way of life. Mr. Haines' article which follows depicts this more serious side of Dance . . . a side that is vitally important to so many.

For years man has believed that music has charms to soothe the savage breast. Now he is learning that dance can serve as a genuine mental and physical therapy.

In the United States dance often serves as therapy for retarded, handicappel, and ill persons. One night the Rockette Alumnae Association—consisting of former Rockette dancers of Radio City Music Hall in New York—resolved to donate funds to the National Association for Retarded Children for research. At the next monthly meeting two alumnae surprised the group by reporting that they were teaching dancing to the retarded class in a Maspeth, Long Island, public school. Now, after five years, many alumnae have become volunteer teachers in the Rockette Alumnae Dance Project, which has become a part of the recreation programs in many retarded schools and in special public school classes throughout the nation.

The Rockettes' teaching methods are simple. Steps and exercises are chosen with balance in mind, lest the children feel insecure or fearful of trying to do them. The first step is, of course, winning the children over. Until they learn to trust their teachers, they are rather shy or overly aggressive. The teachers do not treat them as mentally retarded children but handle them as they would normal children. They smile at them, praise them individually, and are careful not to talk down to them. Shortly afterwards they begin to conform to a more normal pattern and become more spirited.

The first lesson of the term is the most difficult for both teacher and student. Usually the child's co-ordination is off, and it is necessary for the teacher to clasp an ankle and move the foot to make the child understand what is required of him. By the second lesson somehow the children have become aware of their ability to move their own feet. Then the teachers can settle down and teach them to dance.

They use simple exercises to limber their muscles and get them accustomed to using their bodies. Holding onto chair backs for support, they do deep knee-bends and high kicks. Seated on the floor, they perform waist-bending exercises to help strengthen their backs and aid posture. A simple series of arm movements, executed as gracefully by the boys as the girls, is followed by a rest period, during which each child is called upon to sing, recite, or improvise a dance. Like normal children they enjoy performing.

Some dances and dance movements are harder to do than others. The teachers discovered that square dancing is one of the retarded children's delights. The basic brush tap step is the hardest for them to grasp, and the waltz is relatively easy. Progress is more apparent in schools where the children are graded according to age. For example, the teen-age group in Pelham, New York, has made amazing progress. Having learned every type of ballroom dance and a difficult rhythmic tap dance, they performed an intricate hand-drill (dancing with hands and feet while seated) taught to them to improve their co-ordination in the Christmas production of 1958.

However, such progress is unusual. Overall accomplishment depends completely upon the groups' capabilities because the teacher can instruct only as fast as the children can learn. One of the most difficult things to get the children to remember is the correct sitting position, with ankles crossed and hands folded. They need constant reminding. By the end of the first year in Pelham the teachers witnessed improvement in many of the children. Yet, as they watched the boys and girls waltzing together, with the boys cutting in to change partners, they wondered if they had helped them at all.

However, Director Mrs. Amelia H. Simpson says: "Dancing has given the children a feeling of achievement. It has made them expressive, both bodily and facially. It has brought them out of themselves. Their posture used to be very poor. Now they remember to sit straight all the time. They are more willing to meet strangers, and they have learned to concentrate, which has helped them with their school work. Certainly dancing has given them this ability, because no one else can dance for the child. He must learn to motivate his own arms and legs. Helping him to help himself is the only way he will ever learn anything."

A civilized man in general may not be as well off emotionally as are the Negritos of the Bataan Mountains in the Philippines, according to Dr. Kelton Stewart, psychologist and anthropologist.

"The Negritos have no written language," he claims. "They seldom even talk to one another. They rely more on gestures, rhythms,

and expressive movements than we do for emotional release. It may be that the highly complex mind of Western man has lost its ability to readjust itself in this manner."

The Negritos believe that spirits are omnipresent and in everything. Dancse are held both before and after food-hunting expeditions to dispel fear while hunting and guilt feelings for having taken food which is haunted. "The dance which follows food-gathering releases body tensions and feelings that we would describe as a fear of reprisal or a sense of guilt," Dr. Stewart says. "Both are primary causes of civilized man's neurotic instability."

Whether or not man is civilized, he prepares for one of many activities with particular sets of muscles, like a runner on his mark. The glands play a chemical part in this preparation. The Negrito dance preceding food-gathering starts the whole adjusting apparatus. Negritos believe the spirits that supposedly haunt animals and plants which have been destroyed participate in the dance. The images of the animals or plants that have been killed, still in the minds of the Negritos, cause psychic difficulties.

For this reason Dr. Stewart sees nothing absurd in the Negrito attitude. In fact, the Negrito ability to project both images and actual hallucinations into the dance or to have emotional feeling makes the ceremony real rather than symbolic. Thus the Negritos sensibly readjust their drives and tensions and in the process land on their psychic feet, even though the spirits to be propitiated are imaginary.

This method of adjustment is likewise practiced at funerals. At a funeral the participants engage in dance which approaches, or even surpasses, the type of psychotherapy upon which the West depends. Children are taught that parents will not completely break with them after death.

An expectancy is built up that the deceased parent will return and communicate through dreams. All the Negritos with whom Dr. Stewart talked on the subject had been thus visited and instructed, encouraged and reproved as in life. Dream visitations continue for a year or two. Then the parent instructs the child to arrange a ceremony with dancing and feasting which will release his spirit from the necessity of further communication.

Parents within a radius of seventy-five miles around Denton, Texas, brought their children to Texas Woman's University's Speech and Hearing Clinic in the summer of 1958 for an intensive six-week session for preschool children with speech difficulties. The twenty children in attendance, ranging from three to six years of age, had varying speech difficulties. Some rarely communicated with others in any way. Some spoke in unintelligible speech patterns, others gave evidence of extremely limited vocabularies, while still others had no ability to formulate complete thoughts.

The field of recreation therapy was broad in scope, including many diversified forms of motor activity. Within the framework of the "play situation" activities were initiated in the areas of dance,

speech, and singing. Stories dealing with the children's surroundings plus tales from folklore were told. Some of the movement patterns or steps included in each story were stretching, swaying, swinging, walking variations on a given verbal and movement pattern. "How big does the giant walk?" the children were asked. "He walks big—like this" they were told. They imitated movements of the wild horse. The children showed great delight in texture improvisations. They took turns showing what their mutable magical surprise could become.

That dancing can be taken into the wards of "withdrawn" patients with gratifying results has been proved by Miss Marian Chace, dance therapist at St. Elizabeth's Hospital in Washington, D. C., and Chestnut Lodge Sanitarium in Rockville, Maryland. Women, rigid and remote in catatonic stupor, began to move again and even to smile faintly. Angry maniacs, shouting at their "voices," their attendants, and their fellow patients, are quieted down to join in group-relaxing exercises.

Similarly zombilike men, who for years had failed to respond to all other forms of treatment and were sunk deep into silence and apathy, one by one rise from the benches on which they sit or lie listlessly and come alive. They toss a ball to music, talk to each other, and swing rhythmically their arms and legs.

How can such highly disturbed patients co-ordinate well enough to perform modern dance steps? At first movements are large. Miss Chace adjusts her mood to the situation at hand. On going into a hyperactive ward, she instructs the pianist to play loud music, while she herself exercises broad movements. She may take the hands of a patient and engage in a kind of "boat" movement—pushing back and forth. She may "pat-a-cake" with another patient. Once a patient who appeared to resent her presence struck her. Miss Chace struck back in rhythm with the music. The man relaxed, and the fight dissolved into an animated pat-a-cake game.

Stamping in time, stretching to rhythm, and singing while dancing are ways of getting patients to fall in line so that a more organized pattern of body movement can be introduced. "Sometimes it takes as long as a half-hour for the men in the ward to 'spell off' and settle down physically and emotionally," Miss Chace says. "The compensation is great when they finally do!"

Once she was working for a day at the Veterans Hospital at Fort Custer, Michigan. Here one of the patients spurned her invitation to dance, shouting: "Get away from me! I don't want any woman close to me! Why do you think I'm in here?"

Later the patient sidled up to Miss Chace, showed her a piece of metal he had pulled from his pocket, and said: "I'm a detective. I'm here to protect you." Then he danced with her to "protect" her from the other men in the ward. She had been successful in breaking down a real barrier in the man's thinking. He was able to "save face" by posing as a detective or thinking that he was one.

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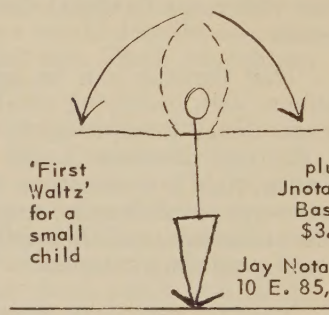


The first few patients in a group are the hardest to get started, Miss Chace finds. However, as the sessions continue, a kind of contagion develops so that more and more patients co-operate without further coaxing.

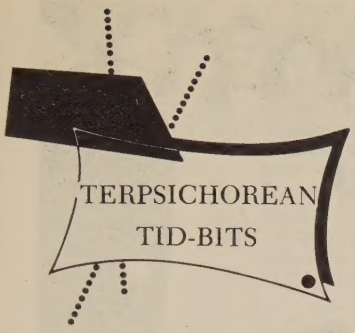
"I've learned to bide my time," she says, "with those persons who remain aloof through two, three, or more sessions. I do not urge, am not importunate, and refuse to put anyone in the position of seeming to turn me down. In this permissive atmosphere a softening-up process begins even in the most fearful, most locked-in, most suspicious patients."

She continually encourages a group to make its own interpretations of bodily motions with such questions as "What does this remind you of?" or, "What shall we do now?"

"Walk right through a large room to people you like and who like you," a slender, blonde woman proposes.

"All right, go towards these friendly people," Miss Chace says. "Walk thinking of them—not of yourself. That's it! That's fine! Strange how differently you move when you really want to get somewhere, isn't it?"

Most normal persons may look upon the dance as a form of amusement or recreation. Hence it should not be surprising to learn that dance can have threapeutic effects on persons physically or mentally handicapped.



by William D'Albrew

IRONIC

The results of a Hollywood screen test is comparable to a Lie Detector Test. It can be so utterly wrong sometimes. As an example, there is a story making the rounds in Hollywood that the report on the outcome of FRED ASTAIRE'S first screen test read—'Can't act,' 'Slightly bald,' 'Can dance a little.'

° ° °

CALIFORNIA'S GRAND LADY OF BALLET

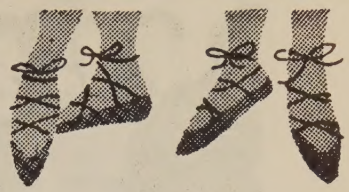
Mme. OLGA ZICEVA, one of the foremost ad noble names in the world of Ballet and Character dancing, was born in Moscow, Russia.

Her first appearance in the United States, during the latter part of 1914, was in the late THEODORE KOSLOFF's "Les Saisons de Ballet Russe" at the New York Winter Garden, she was 14 years old then. She remained with the company on its tour through the U.S.A. and Canada.

Mme. ZICEVA's ballet school in San Mateo, California, has had the distinction of sponsoring the San Mateo appearances of the Ballet Russe de Monte Carlo and the Chicago Opera Ballet. Also her school has been given the honor of being one of the few to be selected and accredited by the Federal Government to accept students from abroad for ballet study.

GIGOLOS UNIONIZE

In 1929 in Paris, France, one hundred professional dancers (dignified name for gigolos) formed a union to eradicate the stigma caused by a certain clique of gigolos, who by their "insiduous manners" and second rate dancing discredited the profession. Thereafter at public dance halls, a dancer would have to show his union card to lead wealthy women onto the floor at 100 francs per dance.



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RESULTS OF THE GALA "BRITISH TROPHIES BALL"

Winners and runners-up in the British Trophies Ball held at the Los Angeles English Dance Club, March 11, in Santa Monica, California, are pictured as follows: Upper photo: (officials) left to right, John Morton, Jill Weston, Reede Lackey, Thomas Rogers, The Watts and John March. Left phto: First Place winners of the Ballroom competition Joan Fulford and Carl Larsen are presented with the British Trophy by John March, organizer of the Ball. Right: Youngest entries are April Bennette and Tom Zimmerman.

Twelve couples entered the Ballroom competition: First Place, Carl Larsen and Joan Fulford; Second Place, George Elam and Sheila Osterman, and Third Place:

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Jean Steinecker and Charlene Zimmrman. There were 10 couples in the Latin-American division: First Place, Bobby Burgess and Barbara Boylan; Second Place, Morgan Lee and Catherine Davis; Third Place, Jimm Queen and Kay Bee.

Adjudicators for the Latin-American division were Arnold and Anita, and Thomas and Rogers, with Bill Thomas as chairman. Adjudictors for the Ballroom dvision were Landis and Lane with Jill Weston as chairman. Scrutineer for both events was John Morton. Bernice Crowell acted as Ballroom steward. John March was the organizer. —Photos by Harold Pape.

NOTE: A special lecture on English Ballroom Dancing will be held April 22, at 7 p.m. at 522 Santa Monica Blvd., Santa Monica, Calif. Lecturer for the evening will be the world-famous dance instructor, Alex Moore, direct from England. Following the lecture which will be of an hour's duration there will be a smorgasbord, and a dance session. Admission is $5 per person and reservations may be had by writing to the above address.

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NEW YORK dance report

by D.N.S.-Russell

Choreo. Larry Stevens leaves NYC for Chicago Melody Top May 19 . . . Mr. Stevens will stage a musical season comprising four weeks of "Take Me Along," three weeks of "Showboat" and three of "Anything Goes." He leaves in the City his own ballet group of eight for whom he has been preparing a 15-min. concert ballet for possible showing at Talent '61 showcase later in the year . . . Paris ballerina Micheline Bardin sang and danced a two-week engagement at the Czardas night club in March-April . . . Danceactress Claire Luce dramatized the part of Constance in Oscar Wilde's off-B'way biog. play "Feast of Panthers," which also featured dancers Jennifer Scanlon, Elizabeth Wiel, Annluise Williams and Patricia Williams as grimacing visions of the poet's cups in the disintegrating end . . . J. Byron Webster played the poet . . . Mme. Averil Tong and her 18-year-old daughter performed March 18 at the Brooklyn Museum as part of a series of free educational programs . . . A foremost Chinese interpretive dancer, she presented a program including such varied themes as an Intoxicated Queen, The Buddhist Nun seeks Love, The Cripple and the Mute, scarf and sword dances and a finger ballet. . .

The Yemima Ben-Gal Dance Theatre held a concert March 26 at the 92nd Street YM-YMHA . . . Three segments of choreography by Mark Ryder originally included in the program were replaced by works by Vol Quitzow, "It Doesn't Matter Really," rather appropriately, and "The Emperor in Command."

Former circus stuntsman and acrobat, Yeichi Nimura plastique disciple Dean Crane, is featured in a spectacular Leap for Life aerial ballet dance on rope and ladder in Gower Champion's choreography for the new musical, Carnival," slated for New York premiering April 13 . . . In Washington, D. C., during try-outs, Crane's German born dancer wife was expecting a brother or sister for their little son . . . Glamorous, slinky Velerie Camille, formerly of the San Francisco ballet, now teaches under the name Camil at studio Wacker in Paris . . . Miss Camil, dramatically clad in highnecked long-sleeved black leotard, tights and ballets, bedecked with glittery choker and charms, gives a jazz ballet class wrich draws foreign and local students alike from afar, says she hasn't been home for two years and likes it in Paris . . .

Nikita Gsovsky, son of choreographer-ballet master Victor Gsovsky, and partner Lena Zadowski will dance in a series of concerts of Gsovsky senior's choreography starting in May . . . "Concerto" to Chopin music is to be presented with the assistance of 20 dancers in Oslo in May, and "Orpheo and Eurydice" (Litz) will be seen by Dutch audiences in June, following which there will be performances in Cologne, Germany . . . Gsovsky son and Miss Zadowski, an exquisitely classical dancer of grave perfection, hope for later engagmeents in the U.S. . . .

Britain's first wartime woman parachutist, former Sadler's Wells dancer, Marjorie Stewart, is following in the footsteps of her movie cousin, Sophie Stewart, and turning her gifts to drama . . . Recent TV appearances have included several Somerset Maughm vehicles on English TV . . . Miss Stewart, who appears to be notable for her physical courage in more spheres than one, also holds the record for having completed three years in the English production of "Ring Around the Moon," in which she danced the tango without ever missing one performance despite several injuries . . . The American Festival Ballet reports that nine new American dancers have been added to the company, in addition to German and English talent. The Americans are Melba Herold, New York; Joanne Thayer, Mona Tritsch, Paul Hangauer and Eugene Hill-Sagan, all of New York; Cynthia Lamb, Colorado Springs, Virginia Zango, Massachusetts, and Jeanne Retle and Antonio Barberio of Los Angeles . . . From Germany, are Jesse Folkerts and Roger Lucas, and from London, Barbara Krauthen. Kenneth Gillespie has signed as premier danseur, Helga Sommerkamp has been added to share femme soloist roles with Christine Hennessy and Irina Von Klenau, and the unit is headed by new ballet master-choreo. Michel Delutry . . .

* * *

On April 18, Matt Maddox was to

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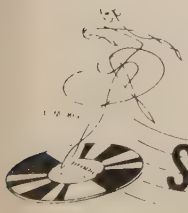

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present a concert of new works to original scores with 20 dancers, including Loi Leabo, wife of dance-artist Karl Leabo, and June Taylor School of the dance jazz instructor Lenny Dale . . . Sharing the program with a full length ballet, "The Wild Party," was a list of 10 short interpretations in dance styles ranging from Spanish to classic pas de deux . . . It's "M" Day at the Met. and Madison Sq. Garden May 16-20, when the Moiseyev Dance Co. returns . . . Impresarioed by S. Hurok, company then tours U. S. and Canada . . . The American Ballet Center of Robert Joffrey in March hosted three young dance choreos. here on the Young Artists Project of the Institute of International Education, Fredbjorn Bjornssen of Denmark, Hernan Balarich of Chile and Antonio Truyol . . . The Center's official ballet company presented "La Fille Mal Gardee" in concert at Carnegie Hall also in March, with Rochelle Zide and Gerald Arpino in the leading roles . . . Staff teacher Lillian Moore is on leave from pirouette class to visit London, England . . . Dancers who participated in Nala Najan's 92nd St. "Y" program in February included Amrita, Saroja Kumari, Mohan Dev, Najan and Shrimathi Gina . . . April 29th is the tentative date set by the Country Dance Society of America for its annual Spring Festival . . .

* * *

EUROPEA DANCE REPORT

Roving around Europe, your columnist bumped into American modern dancer George Holmes in Lisbon, Portugal, where he televised Feb. 3 . . . News of German movie-musicals dancer Claus Cristofolini, seen in U.S. night clubs last year, is that he is going temporarily classical, joining new embryo company of Miroslav Miskevitch (currenlty in New York) in Paris . . . Cristofolini now in Germany finishing film chores . . . Members of Portugal's Verde Gaio (government sponsored) ballet-folk dance company include five English dancers, four girls, one boy, a French ballerina and an Israelean known to U.S. audiences for several U.S. appearances. Violette Quenolle is the former Paris Opera 'sujet' who for 10 years has been the company's ballet mistress and star dancer. She went to Portugal originally on tour with the Paris Opera ballet, then headed on the distaff side by ballerina Micheline Bardin (now a frequent visitor to U.S., where she both sings and dances at niteries like Viennese Lantern in NYC, on discs and TV), stayed and last year married a Portuguese . . . The Israelean is former Roland Petit Ballet Co. member, Michel Lazrah, seen in NYC with the company on its first visit at the height of its worth. Lazrah is an old friend in Hollywood, having partnered Leslie Caron in eight movies including "Cinderella" and "Gaby," at present is premier danseur of Verde-Gaio Co. . . .

• Fernando Lima and Magarida De Abreu took over the choreo. director reins of the company jointly in December, to change the emphasis from folk ballet gradually to more classical style works and build a new repertoire . . . Lima is a former member of the Verchinina ballet in Brazil which also produced Argentinian dancer Carlos Macri, now appearing in New York, and studied with Preo-

brajenska in Paris. De Abreu, a Eurythmics student of Dalcroze, also studied at Rosely Kladek's Vienna school, and with "Preo" in Paris . . . Among dancers who worked with her when she headed her own company is impresario Paul Szilard of New York who may one day bring Verde-Gaio to NYC, according to Miss De Abreu, now handles U.S. tours of such companies as the Theatre D'Art du Ballet of Evelyn (Ana Gallina) Cournand, Lanvin heiress whose ballet hobby brings her young company to U.S. for the first time this year. Other De Abreu company members once included Sonia Arova, American Festival Ballet soloist-wife of U.S. dancer Job Sanders, and English dancer Norman Dixon. Dixon now heads another company in Portugal, Lisbon's new Gulbenkian Foundation group which has sprung outof a school founded recently on a grant of the defunct Armenian oil king's foundation.

• According to Margarida de Abreu, there's a constant shortage of young, well trained classical dancers in Portugal, especially men, since the new vogue in ballet . . . Company ranks are open to foreigners providing they are capable and willing to work on local contracts which place dancers on Government payroll . . . The growing popularity of ballet has caused an influx of new teachers from other countries, including former Marquis de Cuevas soloist Jean Cellier, who arrived in February to head the San Carlos National Theatre's own ballet school . . .

• Contrary to the problems of classical dancing caused by the unexpected rapid strides in public acceptance (attributed to movies and visiting companies) which have strained the country's talent and training facilities, folk dancing booms on without outside help. In fact, Marietta Coelho, wardrobe mistress and assist. director of the folk dance group at the Folclore Restaurant in Lisbon which performs nightly to a mostly foreign (tourist) clientele, says the group has a policy of using only local talent to preserve the authentic flavor of the national dances, and prefers "untrained" dancers with a natural feeling for the peasant and fisher folk dances. The Folclore group includes only one "foreigner"—a Spanish girl hired "as an exception" and only a few dancers with a background in other forms of dancing, mostly ballet. Two new girls were with us when we guest rehearsed with the group recently, and they had to be taught step by step . . . There is some difficulty in finding enough men dancers, but a feeling for the folk spirit is considered more important than any technique, and all dances are taught by dance captain-stage director Antonio Goncalves who himself has never had a ballet lesson in his life. Goncalves nevertheless teaches ballet, gymnastics and folk dance at two Lisbon schools. The greying artist restages all the folk dances for the restaurant's mingled song Fado and dance floor show, reconstructed along strictly authentic lines with careful research to establish every detail of movement, costume and choreography. A former national athletics champion in football, hockey, handball, pingpong and long distance running, he has appeared in 57 night club and variety revues and has partnered classical dancers at the San Carlos Opera, though himself not a ballet performer . . .

Though there is no place for foreigners in the Foclore's own company, a group of Americans was among visiting dancers who performed at an international evening held there last summer . . . Square Nod, a company of square dancers composed of U.S. servicemen and wive sheaded by John Ragwell, U.S. Army's Frederick H. Quehl and U.S. Navy's R. R. Carsten, first appeared at Viana do Castelo Portugal for an international Festival, was hosted several days in Lisbon by the Foclore in exchange for its guest appearance there . . .

• In Paris, Victor Gvovsky, leading ballet master who teaches the 11-12:30 and 1-2:30 p.m. advanced classes daily at Wacker studios, returned Feb. 14 from a short vacation . . . Wacker is the center of professional dance classes in Paris, but unlike NYC and other big U.S. cities, offers no afternoon or late evening classes . . . Classes cost at least 600 francs ($1.25) here, though some private teachers advertise classes, including evening and Sunday, as little as 150 francs (about 35 cents) . . . New promotions at Paris Opera ballet list Claire Motte and Jacqueline Rayet as ballerinas, Christiane Vlassi as first soloist . . . France's Maurice Bejart co-choreos. a new Ballet of the 20th Century Co. with Jeanine Charrat in Belbium's National Theatre de la Monnaie . . . Current plans call for an evening of ballets set to modern compositions, Bejart also working on choreography for the opera "Aniara" ballet with Tania Bari in lead role . . .

On March 4 and May 6 at 9 p.m., the Theatre d'Essai de la Danse (experimental dance theatre) presents its final two programs in new choreography in a series at the American Students and Artists Center, 261 Blvd. Raspail, Paris, with open debate to follow . . . Long limbed Claude Bessy, who visited with Ballet Theatre last season in a Lifar Pas de Deux which was booed in NYC's Met, is cover girl for Feb. issue of the Theatre, Drama and Music review which carries full report on her interpretation of Odette-Odile in the Paris Opera's first full length ballet in more than a century, its revamped version of the four-act "Swan Lake." In same issue, vet. Paris teacher of most international ballet stars, Olga Preobrajenska, is subject of a long profile . . .

• News from Italy reports success of Ballet of Rio de Janeiro last month headed by young Dalal Achcar (a lady) and among coming events a visit from Mexico's El Ballet Folclorico de Bellas Artes, London's Ballet Rambert, Havana's Ballet of Cuba, and New York's off-B'way Living Theatre . . . Madame Alice Nikitina announces the annual competition for her Prix Terpsichore in memory of Serge Diaghilev. Patroned by Prince Pierre of Monaco, and England's Viscount Rothmere, who is one of the presidents of the Committee of Honor, the prize is open to applicants who mail entries up to May 1. Address inquiries to Mme. Nikitina at 9 Quai Anatole France, Paris 7 . . . The Opera Comique has signed Iclaud, 18 months old Dachshund, to appear with his dancing mistress, Claude Bessy, in the ballet "La Belle de Paris."

• • •

FOLK & SQUARE DANCING IN SAN FRANCISCO

The San Francisco Council of Folk Dance Groups welcomes spectators as well as the Folk Dance Federation of California-North to the Recreation and Park Department sponsored International Folk Dance Jamboree April 15 and 16 in San Francisco's Civic Auditorium.

Everyone who enjoys dancing, or just watching, should attend this festival for this is the last folk dance festival in the Civic Auditorium before it is "shut down" for remodeling.

Who'll come to dance on the new concrete floor when it's reopened?

So dance this year! Saturday from 8 to 12 p.m. and Sunday from 1:30 to 5:30 and 7:30 to 10:30. And for free!

May 7—Folk and Square Dance Festival, Kezar Pavilion, Golden Gate Park, San Francisco. 1:30 to 5:30 p.m. Public welcome. Free admission. Hosted by the San Francisco Merry Mixers. Sponsored by the Recreational & Park Department and the San Francisco Council of Folk Dance Groups.

June 4—Folk and Square Dance Festival, Kezar Pavilion, Golden Gate Park, San Francisco. 1:30 to 5:30 p.m. Public welcome. Free admission. Hosted by San Francisco Folk Dance Carrousel. Sponsored by the Recreation & Park Department and the San Francisco Council of Folk Dance Groups.

BALLET'S 300th ANNIVERSARY TO BE MARKED BY DANCE GROUP HERE

The 300th anniversary of ballet's birth in the Court of France was celebrated in a concert given by the Ballet Repertory Workshop, directed by Arthur Mahoney and Thalia Mara, February 26th.

The concert presented a picture of the various styles developed in classical ballet during the 300-year period since Louis XIVth founded the Academie Royale de la Danse in Paris in 1661.

Featured was "Suite Galante," choreographed by Mr. Mahoney to music by Frederick Handel, utilizing the style and form of the antique Court dances as adapted to present day technique.

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WRITE
DANCE RECORDS, INC.
WALDWICK, N. J.

Serge and Sallye Gossmann of Idaho Falls, Idaho recently entertained the Pilar Gomez Co. (Spanish and Mexican dancers) for their successful appearance in Idaho Falls. Upper photo, left to right (company members) Jaime Rey, Victoria Flores, Alejandro Rivas and Manolo de la O. Lower, left to right: Monolo de la O, Alejandro Rivas, Jaime Rey, Sallye Gossmann and Victoria Flores.

MOISEYEV COMPANY RETURNING TO U.S.

The Moiseyev Dance Company from Moscow, the sensational troupe of one hundred dancers which launched the Soviet dance invasion in 1958 with a record-breaking triumph, will return to the U.S. for a coast-to-coast tour this spring. To satisfy the anticipated demand for tickets, S. Hurok is taking the unprecedented step of announcing simultaneously engagements at the Metropolitan Opera House and Madison Square Garden.

Just four days short of three years, the company will return to the Metropolitan Opera House on Tuesday, April 18. It will play a three-week season there through Saturday evening, May 6.

It will then return to New York for six performances at Madison Square Garden, beginning Tuesday, May 16, and running through Saturday, May 20.

Advance ticket information will be sent to the Hurok mailing list. The public is requested not to phone the Hurok office. Persons wishing to get on the mailing list may simply drop a postcard with their name and address on it to S. Hurok, 730 Fifth Avenue.

The company will spend ten weeks in the United States and Canada. Its itinerary will include Washington, Philadelphia, Boston, Montreal, Toronto, Cleveland, Detroit, Chicago, Minneapolis, San Francisco, Berkeley, and Los Angeles.

The company will be substantially that of the previous visit. Samson Galperin, the troupe's musical director and arranger, will conduct the performances.

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222 Powell, St., San Francisco

The repertory will feature a number of works not previously seen here. Mr. Hurok and Igor Moiseyev, the troupe's director and choreographer, are currently conferring on programs in Moscow.

The Moiseyev Company is currently celebrating its 25th anniversary. Its visit here will be part of the Official Cultural Exchange Program between the U.S. and the Soviet Union.

NOTHING BUT THE TRUTH

by Lyn Dellis

Some folks find it difficult
To cha-cha, mambo, rhumba.
These don't phase me a bit.
For I waltz to every number.

Dear Editor:

I don't know if you are still running this column because it has not appeared in the past few issues but I am taking a chance because I have a pressing problem.

I am renting space, part-time, from a Ballroom school. The floor is maple and gets very fast (slippery) as they call it. To slow it down, they shred paraffin on the floor. This is all right for ballet but it is still too slippery for pointe shoes. I have tried water, but it beads and rosin has no effect. Any suggestions?

Two more questions: How long should you keep up with newspaper advertising when you do not even get an inquiry? I do not run ads continually because I can't afford it. But the past two years, I have tried both display and classified ads without one inquiry. 6 and 7 years ago, when I did some one-time ads, I had splendid results. I have noticed my competitors no longer advertise as they used to. Has newspaper advertising lost its effectiveness for dance schools?

Also, is it possible for one-subject, part-time teachers to operate in these times? I see teachers, whose teaching methods ar questionable and in some instances harmful, prospering, while I struggle to make ends meet. I joined an "organization" last year seeking help with my problems. I enjoyed the companionship of the other teachers but was told I couldn't operate as a one-subject part-time teacher. I tried some of their ideas but they didn't work for me. Needless to say I did not renew my membership.

In reply to your first question, there are a number of "slip retardent" waxes on the market. One such is Johnson's "Sur-Tred." This is used with considerable success in many dance schools. There are others equally good. You might ask your paint dealer to suggest one.

Your query as to how long you should keep advertising in your newspaper is a somewhat complicated one. There are numerous contributing factors which contribute to the efficiency of any kind of advertising such as: How often you run your ads, their size, and particularly, their makeup, whether a daily or district paper, weekly paper, etc. You mentioned that six or seven years ago you had good returns from "some one-time ads."

For the most part, one-time ads for services such as dance schools just don't pay off. If you were selling tangibles such as sold in stores and you ran one-shot ads announcing specials, reductions in prices, etc., then you might stand to profit from such one-shot ads. In the dance teaching business ,it's consistency which pays off. Unless you have a method of checking the results of your advertising in many instances you aren't likely to know just what has prompted a new student to enroll in your school. Quite often the very advertising media you may feel isn't paying, might well be paying its way—in the long run.

Perhaps a case in point might be one of my own examples. Some years ago when this writer was actively engaged in the dance school business, he advertised consistently in several mediums, such as local busses, sign boards, newspapers, phone book, direct mail, and in local programs of various types, etc. Deciding that I would eventually want to make a change from the dance business to another type of business, I discontinued all advertising except for the phone book. Because of the past consistency in my advertising schedule it took almost two years before the "advertising snowball" melted. People still came into the school and when questioned where they had seen the school's ads replied, "Oh, I see them in newspapers all the time," or "I notice your ads on the busses." And these comments, mind you, when there had been no such advertising for over a year. It helps to prove a point—that consistent advertising in one form or another does pay off, for it seems to sink into the subconscious mind of people so that when they think of learning to dance they think of the advertisement (school) they remember best. This, of course, is one reason the big corporations keep advertising consistently, they can't afford to have people forget their company or product.

For instance, suppose Arthur Murray ceased all advertising for a year . . . how much business do you think they would retain at the end of that time. With their tremendous set overhead it is doubtful if they could even stay in business if they did not consistently advertise.

In your case, perhaps during those years when you did run an occasional ad and got such good results, there was less competition, less choice of dance schools for potential students to choose from. Perhaps your ads were not competing with so many others. Another factor might well be that the large chain schools have saturated the field of dance school advertising with their quite often questionable advertisements. Perhaps the public at large has become skeptical of so-called give-away lessons, or lessons which according to some ads lead one to believe that learning to dance costs next to nothing. This type of advertising does have a bearing on the results of all dance school advertising for many people tend to become calloused to it. However, you will please note that this does not stop these large schools from advertising their wares.

* * *

Here then, in summary, are a few reasons that may have contributed to the decline in your advertising results:

Shift of population in your school's area. Free or Cheap dance lessons in Recreation Centers or YMCAs.

Use of public schools by some teachers for Free or Cheap dance lessons, etc. However, regardless of

divergent interests which have seemingly lessened the impact of your newspaper advertising, as a progressive dance school you cannot afford to discontinue your advertising—if you want to remain in business—at a profit.

If you haven't already done so you might consider the following media of advertising:

Direct Mail (Pamphlets, letters, folders, etc.) to the potential students in your immediate area.

Ads in Shopping News papers and TV guide supplements such as are given free at Super Markets.

District newspapers.

Radio (in many instances it is no more expensive than newspaper advertising.)

House-to-house campaign. (If your city permits such distribution good resulst are often obtained by having someone deliver handbills announcing the activities of your school, door to door.)

Welcome Wagon(or something similar. This is a service which welcomes all newcomers to a city. Many schools have obtained good results from advertising with this type of service.)

Finally, your question as to whether or not it is practical to operate a dance school as a one-subject teacher. This question is also a "loaded one" with many sides to take into consideration. Due to lack of space it cannot be adequately covered here, but for what it's worth to you—and others, here are my thoughts on the matter.

In the first place, you are probably aware that throughout this country there are many dance teachers who specialize in only one subject, Ballet, Acrobatic, Ballroom for example. And I might add, many are both artistically and financially a success. In smaller cities, however, it may be more difficult to make a good living teaching only one subject. It can be done if your reputation in the subject is first rate and superior or at least equal to your competition's.

An alternative, provided your school area is large enough, might be for you to contact another teacher who teaches different subjects than you to go in with you on a percentage basis, or to help supplement your income you might rent space to one or more teachers whose teaching does not conflict with yours. That way you would not have to turn down so many potential students who come to your school for dance subjects which you yourself do not teach.

Or you might try teaching a day or two in a new shopping area where there are many new homes—and children. This has proved most profitable for many dance teachers throughout the country. In other words, if not enough dance students come to you—you might well profit by—going to them. It's sad, but true, that the average parent knows little or nothing about what constitutes good, bad, or indifferent dance instruction. They too often take their child where it's most convenient. Some day I truly hope, this attitude will change.

And this brings me to one more point in your interesting letter. That of Dance Teacher Organizations. You did not mention the organization to which you belonged—and resigned from—and I'm glad you didn't. However, I sincerely believe that you really should belong to at least one accredited dance teacher organization. For not only will you be helping yourself in the long run, but what is equally important, you will be helping all dance teachers. You see, only through qualified dance teacher organizations can the dance profession ever hope to rise above its

present and future problems. You, as an individual teacher, are very much needed in such an organization.

May I personally wish you every success.

Editor's Note:—You may be interested in reading the booklet "Why You Should Join An Accredited Dance Teacher's Organization." Available from this magazine in either the 60c or $1 edition.

Information Desk
% Dance Digest
San Jose 10, California

Dear Editor:

Do you have or know where I can get a recent listing of all *colleges, universities,* and *conservatories* that offer dancing as a major and also allows one to continue with a liberal arts program?

I would also like a list of all the nation's dance studios who teach the *international style of ballroom dancing*—at least those in California. Thank you.

Sincerely,
Silvio L. Brambilla
17 Main Street
Wellsboro, Penn.

For a list of Colleges and Universities that offer dancing write to: National Section on Dance, 1201 16th St., N.W., Washington, D.C., for their Dance Directory. Perhaps our readers may know where such a list is available on International Style Dance Studios. There are a number of lists on Dance Schools available on a rental basis. Prices run from $22.50 to $30.00 per thousand names.

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BAY AREA RECITAL DATES

Recital-revue dates, listing the school, date and location:

Betty Ayers—June 4th—Alameda High School, Alameda, Calif.

Jerry Du Mont – March 12th – Richmond Auditorium, Sunday, 2 p.m., Richmond, Calif.

Carol Jean – May 20th – Livermore High School, Livremore, Cal.

Yvonne School of Dance—May 13th – Berkeley Little Theatre, 8 p.m., Berkeley, Calif.

Joan's Studio of Dancing—April 15th—Washington High School, 8 p.m., Fremont, Calif.

Mason & Kahn Revue—June 4 & 5—Nourse Auditorium, San Francisco, Calif.

BOOK NOTES

FOLK DANCE GUIDE
Edited by Paul Schwartz
11th Annual Edition 1961
40 pp., $1.00
(P.O. Box 342, Cooper Station,
New York 3, New York.)

This is the 11th appearance of what certainly must be a "labor of love." However, for anyone even slightly disposed toward this international pastime the "Folk Dance Guide" might well contribute considerable in the way of knowledge and interest.

We quote from the author's introduction ". . . a basic aim of this publicaiton is to widen the domain of knowledge, unfold new vistas . . ."

A look at the contents would seem to verify the foregoing quote. Under the heading of Folk Dance in the United States some of the following subjects are touched on: Building Friendship, Rehabilitation Through Dance Therapy, Combatting Delinquency, etc. There are also, as in past issues, Poetical and Prose quotations, a National Directory of Instruction Groups, a Calendar of Annual Events and a Selected Bibliography.

—BH

• *Barbara Mettler* will conduct Creative Dance Workshops at Arizona State College in Flagstaff July 3-14 and Sedona Art Center at Arizona State University, July 17-18. Her new book, "Materials of Dance"" has recently been released and may be obtained by writing Mettler Studios, 242 Newbury St., Boston 16, Mass.

Aron Tomaroff, well-known Ballet Teacher, sends word that his new book is just off the press. The book has a unique system of removable cards which describe more than 400 variations of Ballet and Character steps and turns. It is possible to learn the French definition of each step as well as to create dance enchainment by merely rearranging the cards. For further information write to Aron Tomaroff, P.O. Box 434, Novato, Calif.

IS YOUR CHILD'S FUTURE WORTH $2 PER WEEK?

Proper dance training does many wonderful things for a child. These include the benefits of sound physical development, good posture, poise and grace, as well as the more intangible, but all-important mental factors—such as overcoming shyness, self consciousness, and over-aggressiveness. Good dance training provides an emotional "safety valve" by giving the child self expression through an active, healthy outlet.

Dancing is not only physically stimulating, but it also creates an interest in all the arts, thus opening up to the child the vast, wonderful world of culture.

NOTE: The foregoing is from a mailing piece by the Blankenship Studios of Berkeley, California. On May [illegible] this studio will sponsor its 2nd annual Grand Medal Ball at the Richmond Auditorium in Richmond, California.

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OUR READERS WRITE --- OR WRONG

Dear Editor:

Your magazine is always read here cover to cover and I enjoy it very much.

Thank you for including Wm. D'Albrew's pet peeve letter in your March issue. It is very timely as there are literally swarms of foreign dancing teachers now in America. This same tendency has been noted by me. I have been annoyed and nettled by it.

They either completely ignore or show an utter lack of interest in anything dancewise that we had before they came.

Twenty years of studying and practicing dancing passed before I ever saw any of this foreign imported stuff and I know that I accomplished *much* of value.

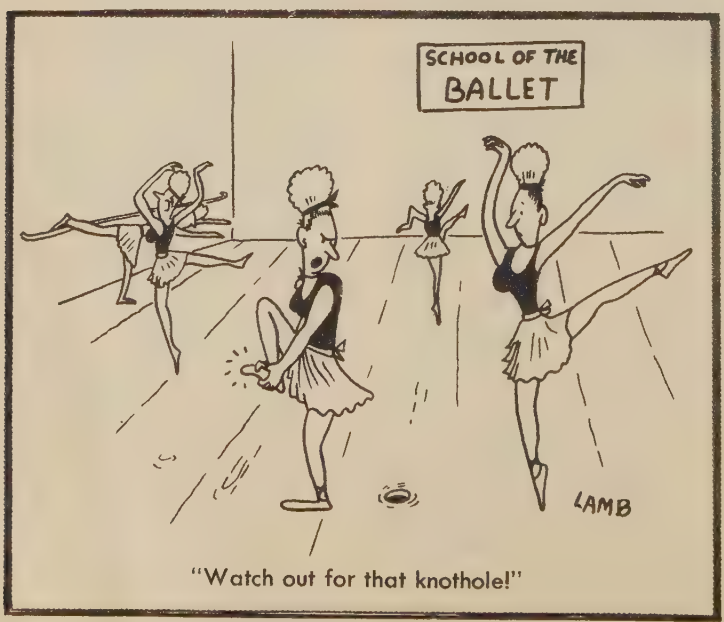
To study everything that comes along and then take the best features of all the material at hand and put it into my dance is my aim. That seems fair and right to me.

I see good in the dances of all nations but no one country has all of the best to the exclusion of all the rest of the world's contributions.

It was high time someone said something and Mr. D'Albrew made it plain and said it so well! Thank you.

Dr. Neil Faus,
Hollywood, Calif.

The above photo was taken in Nassau following the DMA Florida convention last year. Left to right: Mary Lou Wade, Joe Giacobbe, Beth Gaines, Rose Lorenz and Mr. Richardson, Mgr. of the Montagu Beach Hotel, Donna Rachuy, Florence Young, Betty Mae Harris, Pat DeMoth, Adelle Artinian, Charley and Margaret Baker, Thelma Rose Corby and Crystal Hammond. Kneeling, Rebecca and John Chipman.



"Watch out for that knothole!"

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"THE STRANGEST SECRET"

Mr. Earl Nightingale, a very unusual young man, was able to retire at thirty-five with an annual income near $50,000, because of a discovery he made following years of research and study. Starting as many men did after World War II, without position or income, he has founded and heads three corporations; in addition he rocketed an insurance agency from last place to sixth place in the nation in just 12 months, with one our country's leading companies.

Since his retirement in 1956, Mr. Nightingale has recorded the key to these unusual abilities on a ten inch LP 33-1/3 rpm record he calls. **"THE STRANGEST SECRET IN THE WORLD."** He tells how you may put this "secret" to work for **yourself** with full instructions. Once you know, understand and practice this secret of success . . . virtually **NOTHING** can prevent **your** success!

Some of America's leading business and insurance executives have called the contents of this record "the greatest blueprint for building achievement we have ever used." Salesmen report tripling sales, after learning "The Strangest Secret in the World."

You can't lose a penny with this unusual money-back guarantee. This great LP is available to you for only $4.95 even though it sold for $15.00 per copy before being offered by mail. If this record does not show you how you can improve your life, then return the record within 5 days for your full money-back. When you follow the methods outlined in this record it can be the most profitable investment you ever made—we are **sure** of it!

SPECIAL NOTE TO: Dance Teacher Organizations, Chain Dance Schools, etc.

"The Strangest Secret in the World" should be a permanent part of your library. Its inspirational, uplifting message can be of illimitable help to anyone who hears it.

Take our word for it, **"The Strangest Secret in the World"** will become the most sought after, the most talked about Self-Help item in your organization's library. Why not order your copy **NOW!**

DANCE CRAFT
376 Almaden Avenue
San Jose 10, California

Telephone: **CYpress 7-3084**

Please send my LP 33-1/3 record, **"The Strangest Secret in the World,"** by return mail. Enclosed is my remittance of $4.95, plus 30 cents for Postage & Handling, a total of $5.25. (Originally sold for $15 before being offered by mail.) I understand that if I'm not satisfied I may return the record within 5 days (in good condition) and my money will be refunded.

Check..... Money Order..... Sorry, no C.O.D.'s.
(California residents please add 4% tax.)

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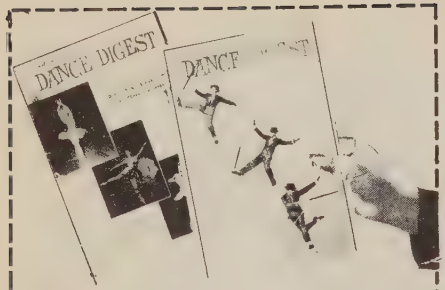
Address.....

City.....Zone.....State.....



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DANCE MASTERS of WISCONSIN held a Special One-Day Program at the Pfister Hotel in Milwaukee, Wisconsin, Mar. 9th. Faculty members included: Jo Ann Kehl, Authentic Hawaiian Dances; June Rold, Syllabus Class & Review Grade 1; Jules Walton, American Modern Jazz; Benn Modica and Ballroom; Next Educational Meeting will be held Apr. 16th at the Pfister Hotel.

DANCE MASTERS of America, Club 1, held a One-Day Session of Stage Arts at the Hollywood-Roosevelt Hotel in Hollywood, California, Mar. 12th. Faculty included: Jazz Symposium; Bert Prival, Demi-Character & Pas de Deux Technique; Bea Berman, Costume Coordinates Style Parade; Agnes Ward, Advanced Tap; Kathryn Etienne, Can Can Routine and Bebe Carpenter, Line Production Work. Apr. 9th is an All-Day Ballroom Material Session at the Hollywood Paladium.

DANCE MASTERS of MICHIGAN DMA Club 4 held a meeting at the Joe Cornell Dance Studio in Detroit, Mich., Mar. 15th. Faculty included: Carol Marlinga, Chinese Fan Dance; and Joe Cornell, Ballroom.

IT'S A BOY!

Danny Hoctor and Betty Byrd (Mr. and Mrs. Hoctor) are the parents of a 1961 model baby boy born David Edward Hoctor on March 24, 1961, weight, 7 lbs. 5 oz. Incidentally, Betty will again be on the faculty of Dance Caravan.

TROPHY BALL

. . Frances Hatch Park will present her pupils at the annual Trophy Ball April 29th at 8 p.m. The event is sponsored by the Cinderella Chapter of the Children's Home Society. Featured will be the Junior Cotillion groups, fifth grades through Senior High School.

OKLAHOMA CHAPTER 27 held its 4th Annual State Convention Mar. 11-12 at the Mayo Hotel, in Tulsa, Okla. Faculty included: Jim & Carol Ann Crowell, Ballroom; Everett Taylor, Ballroom; Yvonne Chouteau & Miguel Terekhov, Ballet; Joe Chong-Molina & J. Crowell,

Ballroom; Jack Stanly, Tap and Helen Kingsbury, Baby Dances.

DANCE MASTERS of AMERICA, Club 13 held its Annual One-Day Convention at the Sir Francis Drake Hotel in San Francisco on Mar. 12. Faculty included: Ken Phifer, Jazz, Advanced Tap, Ballet; Jean Phifer, Ballet, Children's Dances, Ballroom, Hula; Virginia Voreyer, Tiny Tot's Dances; Gladys Blankenship, Ballroom, and George Elliott, English Style Ballroom.

MAY O'DONNELL TO CONDUCT CLASSES AT U.C.

For the third year, May O'Donnell and Her Dance Company, with musical director Ray Green, will offer a summer "Dance Workshop" o nthe Berkeley campus of the University of California. The three-week program begins July 5.

A new feature of the workshop will be daily instruction in teaching methods for teachers of the dance, and, for the first time, high school students may enroll in the course.

Enrollment is open to both men and women, beginners and advanced students. During the third week, students will have the opportunity to organize and participate in public dance demonstrations, in addition to participation in the regular workshop schedule.

Daily instruction will be offered in dance technique, composition, arrangement, repertory and basic rhythm. Supervised practice periods and special individual consultations are also provided.

A native of California, Miss O'Donnell began her professional career with Estelle Reed's Concert Group in San Francisco. After two years of European concert appearances with the group, Miss O'Donnell joined the Martha Graham Company in New York. As guest artist with Martha Graham, she created such noted roles as the Pioneer Woman in Appalachian Spring, She-of-the-Earth in Dark Meadow, The Attendant in Herodiade, and The Chorus in Cave of the Heart.

In her own repertory, Miss O'Donnell has created numerous works which draw upon contemporary themes. She has developed her own dance technique which she teaches at her studio in New York. She has also taught at the Bennington School of the Dance and in master classes throughout the country.

Information and application for enrollment may be obtained from the Department of Conferences, University Extension, University of California, Berkeley 4, Calif.

A LONG REACH

by Lyn Dellis

All the way through our dance
My partner's agony shows
It's not that my feet are so big
But I have unusually long toes.

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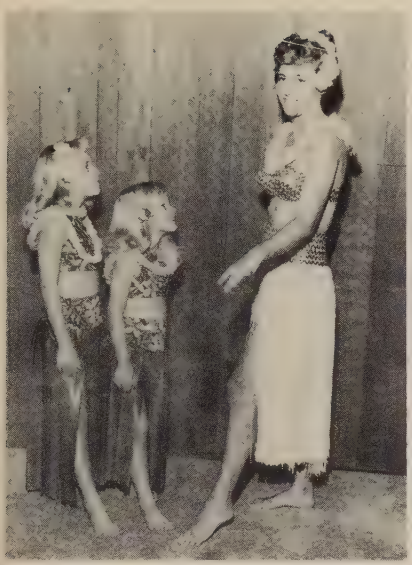

Like mother, like daughters. Pictured above are three apt students from the Ginger 'Keahi' Allen Dance Studio of Encinitas, California. Left to right: Paula Cowley, Gloria Cowley and Mrs. Vicki Cowley.

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• The Glenna Bell Moenning Dance Arts Studio of San Jose, California presented its Jr. Ballet in "Les Sylphides and Cinderella" at the Montgomery Theatre, Feb. 26.

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It's that glint we are interested in here, for it's the magic gleam that makes the world go 'round . . . and 'round . . . and 'round. Adam had it. Samson had it. Henry VIII had it — in spades. And if you're over 15, you have it, too.

No one knows how its works, but that glint has the strange power to make a coward brave, a miser extravagant, a fool wise and a sage foolish. For it marks the beginning of one of man's most important activities in life — the Great Pursuit.

Of course, man has been chasing woman ever since Adam discovered that there were important things in life than ribs.

He has swum rivers, climbed mountains, tamed lions, written poetry, built palaces and destroyed cities — just to get a sigh of appreciation out of some bored damsel.

In reality, there are just five ways to pursue the quarry. And here, for the benefit of those who may be stymied for the moment, they are.

1. **Be Sad.** This is a subtle approach which, if applied with some imagination, rarely fails. You must act at all times as if you were burdened with a great tragedy in your life. Wrinkle your brow from time to time and practice before a mirror to achieve a brooding look. If you don't quite have it, study portraits of Marlon Brando and Elvis Presley. They have it. When the two of you are listening to music on the radio, turn it off suddenly and go to a window to look at the moon. If it's day time, stare at a distant object. Try to get a crooked smile to play across your face now and then, too. Few women can resist the challenge of trying to make you forget your "sorrow".

The perfect example of the brooding pursuer is Lord Byron. He dressed in dark clothing, affected a limp bow tie and reckless forelock. He was always muttering poetry under his breath and sighing audibly. When asked what was wrong, he often grew angry. So far as we know, he was actually a very happy person — and a whiz with the ladies.

2. **Be Well-Informed.** Keep your eyes and ears open for amusing anecdotes about famous people learn the order of the planets according to their distance from the sun; know who the Vice-President was under Tyler memorize Babe Ruth's batting av-

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erages for the years 1920-1931; and listen to quiz programs to fill the gaps in your knowledge. Thus armed, you'll feel confident under all circumstances and talk with an air of authority. No woman can resist a man of the world.

Case in point: The 18th century gent who made it his business to be familiar with literature, music, astronomy, politics, mathematics and commerce. His name — Giovanni Giacomo Casanova. Any questions?

3. **Be Well-Groomed.** Keep abreast of the latest in men's fashions. You'd be surprised how many women have been lost because the man fouled up his color combinations, wore a bow tie with a button-down collar, tramped about in unshined shoes.

A hot shower (then a cold) a close shave and a recent haircut are musts, too. And while perfume is frowned upon in our society, you should apply after-shave lotion to the old map, too.

Few ladies can resist the man's who's had the foresight to refresh himself with Aqua Velva.

Precedent for this approach is the 19th century sport, George Bryan Brummel, better known as Beau Brummel. From Lady Broughmleys' diary, October, 1813: "Today Mr. Brummel called on us, to pay his respects to Papa. He is a beautiful man and perfection. I think I love him."

4. **Be Silent.** Once you yearn to keep your mouth shut, you'll be amazed how much your stock will go up. Even if you're bursting with information, keep it to yourself. Nod knowingly from time to time. Then, when even you don't know what's going on, you'll give the impression of being wise.

The arch example, of course, is Rudolph Valentino. Not only was he quiet by nature, but as a silent screen star he had to make his point without words. Did it pay off? There are still women whose hearts leap at his magic name.

5. **Conquer an Empire.** Two examples come to mind — Caesar and Napoleon. By ruling the world in which he lived, they won the ladies of their choice. However, one ended up assassinated, the other in exile. Better stick to the first four methods. They may be slower — but you'll enjoy life more.

(Contributed by the makers of Aqua Velva.)

Above are officers and faculty of the South Texas Association of Dance Teachers. Event was the convention held at the Rice Hotel in Houston, Texas, Feb. 3-5.

Front Row seated: Mary Jo Gammill, Sec.-Treas.; Florence Coleman Burnett, Vice-President; Dolores Magwood, President of DMA, Inc.; Judith Sproule, President, STADT; Miriam Widman Rowley, Past President STADT; Betty Rogers Broussard, Corresponding Sec.; Back Row, Standing: Mary Alice Callahan, Director; Thomas Armour, Ballet Master; Isabel McKenna, Parliamentarian; Stanley Kahn, Tap & Modern Jazz Instructor; Dorothy W. Graves, Bulletin Editor; Ernest Geibel, Acrobatic Instructor; Vivian King Adams, Director.

"This is ridiculous! Other people dance with girls!"

BLANKENSHIP GRAND BALL

Pre-teen and teen-age boys and girls are scheduled to dance all the currently popular ballroom dances from the Cha Cha Cha to the Tango at the 2nd annual Blankenship Grand Medal Ball to be held at the beautiful Richmond Municipal Auditorium, May 13th from 8 to 12 p.m.

Some of the west coast's finest contest and exhibition dancers will present both American and International style ballroom dances. There will be three hours of ballroom dancing for the public, performers and observers alike. Music will be by the popular 12-piece orchestra of Joe Pallotta.

For additional information write to: Gladys Blankenship, 700 Arlington Ave. Berkeley 7, California.

IMPERIAL BALL

The Annual Imperial Ball featuring the George Elliott Trophy award and the San Francisco Trophy will be held at the Sheraton Palace Hotel in San Francisco on April 23rd at 8 p.m. The first event will be a four-dance contest embodying the English Style Waltz, Slow Foxtrot, Quick-Step and Tango.

The latter four-dance contest will include the American Style Waltz, Foxtrot, Rumba and Tango. Both of these contests are open to bona fide amateur couples 18 years of age or older.

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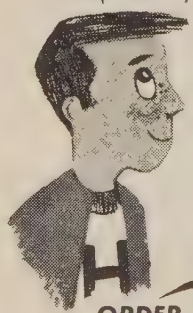

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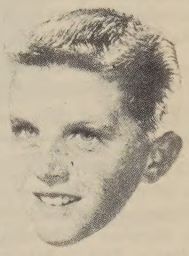

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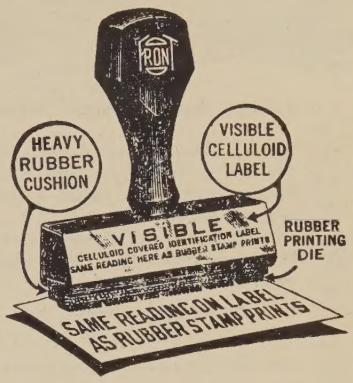
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